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THE ECHO.

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A GLEE CLUB'S EXPERIENCE.

What Happened After Mrs. Dougherty Let the Smoke Out of Her Room.

He came into our private office one morning, and asked us if we wanted a good item from Manayunk. We said we did. He said he had one. Then he told us this story, which we give for what it is worth:

"Nobody knows precisely whose fault it was; but it has caused a good deal of unpleasant feeling. The club had just been organized, and it had met to have its first rehearsal. It began by trying to sing the 'Hallelujah Chorus.' Now, I know, of course, that some of the members could not sing much, and when the crowd first started in on the chorus, maybe they did make a kind of uproarious noise, but nobody will make me believe that it sounded like the shrieks and groans of the dying.

"However, that was what the people outside said, and it happened just about the time that the club began to sing that Mrs. Dougherty, who lives on the first floor of the building, opened her windows to let out the smoke that was caused by the chimney not drawing. Several passers-by thought the house was on fire, and when the club commenced to howl they let on that the family in the second story was being burned limb from limb by the cruel flames, and were emitting fiendish and heartrending yells in the midst of their cruel suffering.

"Anyway, somebody hallooed 'Fire!' and then somebody else started the alarm-bell, and in a couple of m nutes or so the fire company came tearing around the corner, wild with anxiety to extinguish the conflagration.

"And the club, all the time perfectly unconscious of the excitement, kept right on up-stairs there screeching out the 'Hallelujah Chorus,' so that by the time the firemen got the hose screwed on the plug there was about eight hundred people in front of the house, demanding to know why somebody didn't get a ladder and rescue those wretched victims from an awful death. And the foreman of the company at last got so perfectly frantic about the agonizing screams of those roasting people that he smashed in the front door with an ax, and rushing in carried Mrs. Dougherty down the steps, she screaming all the time, with the impression that the foreman was some kind of a robber who had come to snatch her away from her home and fly with her to some damp cave in the mountains, so that he could marry her.

"And when the President of the club came to the window to see what was the matter, he had hardly got his nose against the glass before a fireman upon a ladder smashed the sash with a spanner and turned in a two-inch stream, which washed the President across the room and caused the other members to howl louder than ever.

"So, for awhile, it was mighty exciting, and at last, when the members came crowding down the stairs - wet through, but not a bit scorched, and mad as fury—the news gradually spread through the crowd that there wasn't a fire, after all.

"Then, after a bit, they shut off steam on the engine, and rolled up their things, and went home, all except the fireman, who dodged down the alley and took to the open country, closely pursued by Mrs. Dougherty with a club, and bent, as she informed the bystanders, upon killing the man who dragged her from her home and hugged her while he carried her down the steps."

Ability and humility should always go hand in hand. There are some teachers who would be much more useful if they only had as much humility as they have ability, but being deficient in the former, and having in its stead a great deal of conceit, almost ruins them.

"My Faith Looks Up to Thee."

BY JENNIE M. BINGHAM.

This hymn was written by Dr. Ray Palmer in 1830. The author was in New York at the time, overwhelmed with cares and in poor health. He was between his college and theological studies, and was teaching in a ladies' seminary. He says: "I wrote what I *felt*, with little effort. I recollect I penned the words with tender emotion, and ended the last line with tears. It expressed the deep consciousness of my own need. I had not the slightest thought of writing for another eye, least of all, of writing a hymn for Christian worship."

The manuscript was put away in his pocket-book, where it remained two years. One day, Lowell Mason, the musician, met young Palmer on a street in Boston, and asked him if he had some hymns for his new hymn-book. Palmer produced the pocket-book, and took out this hymn. Dr. Mason was pleased with it, and asked for a copy. They stepped into a store while the copy was made, and separated without comment. When Dr. Mason re-read the hymn at home, he wrote for it the tune of "Olivet," to which it is generally sung.

A few days later, he met the author on the street, and said to him, "Mr. Palmer, you may live many years, and do many good things, but I think you will be best known to posterity as the author of 'My faith looks up to Thee.'"

"One of those fleeting conjunctions of circumstances and men!" comments Prof. Austin Phelps. "The doctor of music and future doctor of theology are thrown together in the roaring thoroughfare of commerce for a brief interview, scarcely more than enough for a morning salutation; and the sequence is the publication of a Christian lyric which is to be sung around the world.

* * * * * * * *

If Dr. Palmer had taken a trip around the globe, he might have heard his hymn successively in the language of every country into which the Bible has penetrated. It has been translated into Arabic, and is a favorite throughout Turkey. It is one of the first hymns that American missionaries render into native tongues.

What the Choir Did

The bass began very quietly to declare his belief; and presently the tenor woke up, apparently, and acquiesced in the opinions of the bass. The soprano had seemingly been engaged in conversation while this was going on, and had no time to say anything, but suddenly, though tardily, gave vent to her belief also, by a startling and unearthly yell,—somewhere up at G above the staff. At the negro minstrel performances, some such surprise is practiced upon one of the "corner men" who is singing a song in a melancholy mood, and draws from him a startled and indignant protest. * * * When one voice was saying one thing, the rest were invariably saying something else, and no two voices saying the same, except, perhaps, when all joined, with every conceivable sign of disunion, in saying "Amen" * * * I could not understand why it should be so painful for the lady who used the *tremolo* to express her belief in the Holy Ghost, unless she was only a half converted Greek. She trembled and writhed over the two words, and died away in agonizing distress, bequeathing the business to the tenor, who believed something else. The rowdy joy of that body of singers at the prospect of "the life of the world to come" was something that baffles description. O, how I longed for a little intelligible melody that would express the meaning of the words, and speak to the minds and hearts of simple people.

Correspondence Department.

CERRO GORDO COUNTY, IOWA, October, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIRS:—After examining several different anthem books, for the purpose of obtaining the best for our choir, we have decided to get the American Anthem Book No. 1. Inclosed find express money order for $6.67, for which send eight copies by express, as soon as possible. Yours very truly, C. H. GRAVES.

BERRY COUNTY, MO., October, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—We have been using your Normal Piano and Organ Methods in our Academy of Music, and find them excellent instructors; the scholars are delighted with them. Find inclosed order for one Piano Method, and more in a few days. We think your Text Book is just what we have needed for sometime; it is a magnificent book. You may rest assured that all our instructors in the future will be the Normal Methods. Hoping to receive the book by return mail, we remain, Yours respectfully, J. WARREN DUNCAN,
Director Monett Academy of Music.

MEDINA COUNTY, OHIO, October, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIRS:—I received the *Hummers* all right, and like them very much. I have a good class organized here and expect to organize one in an adjoining town, this week. Please send me a report of the la t Normal, and keep me posted as to time and place of holding Normal, next year, as I should like to attend if possible.
I remain yours, STOW. WHITE.

[We forward the Normal report, as requested, and will be glad to send copies to others. We know all will reap much that is beneficial by attending the Normal, next July.—ED.]

ASHLAND COUNTY, OHIO, October, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—I have just received the October number of THE ECHO, and was much pleased to hear from so many Normalites. I hope the interest will be kept up during the year. There has never a day passed but what I have had many happy recollections of the pleasant days spent with teachers and students, during the Normal. I am glad that you have announced another Normal for next year. I hope I shall be able to go. I will try to induce some of my friends to go with me. There are a great many living here that would have their "musical ideas pulled down a step or two, if they would attend a Normal," but it would be hard work to persuade such people to go, when they think that what they do not know is not worth knowing. I am anxious to hear from all my Normal friends.
Respectfully, MARY E. BRECHEISEN.

PREBLE COUNTY, OHIO, October, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—Inclosed you will find order for $5.00, for which please send me as many copies of *The Busy Bee* (in boards) as it will pay for, at teachers' rates; send by express. I am glad to know the Normalites are all busy and getting along so nicely. It almost makes me homesick to read the letters from them in THE ECHO. I see by your last issue that some friend suggests a way to improve THE ECHO. Now, I think that would be hard to do. I have been taking music journals for twenty years; commenced with Whitney's *Musical Guest*. THE ECHO comes nearer being the right thing in the right place than any of them, and I am taking four music journals at present. I do not want to suggest any improvements, but I think it would be a pretty good thing for patrons who are studying harmony, if you would devote one page to that subject, and give us "blue pencil" fellows a chance to ask questions along that line; I do not mean silly questions. I would like to ask a few myself and have them answered correctly. Respectfully, R. T. ACTON.

[Send along your questions, Brother Acton. They will be accorded a place and properly answered.—ED.]

ADAMS COUNTY, IND., October, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIRS:—Inclosed find $1.00 for THE ECHO, for the coming year. I find I cannot get along without one of our own Indiana music journals. I wish to keep posted in regard to the work of Indiana teachers, and I think I can best do that through the columns of your journal. I also send you program of a concert given last week, at which Handel's "Messiah" was given. An unusual feature of the concert was that it was given free. The object of the chorus was not to make money, but to bring the work before as large an audience as possible. In many localities such a plan would not be practicable, but in this case it was a success in every respect. It is not often that one meets with a chorus in a small town, able to take up and give a work like the "Messiah." This chorus is the fruit of years of instruction in the public schools. One of the greatest benefits of music in public schools is, that it opens the way for the chorus director and makes it possible to bring the best works of the great masters before the peop e. The refining and elevating influence which frequent concerts of such music exert in a community, can scarcely be over-estimated, as music will be more generally taught to the masses, such concerts will become more frequent and the musical culture and appreciation of our people will increase, and this will not only benefit the chorus directors, but the teachers of piano and organ as well. Yours truly, B. F. WELTY.

CONWAY COUNTY, ARK, October, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—A copy of THE ECHO has been handed me and I was glad to get it, as I have not seen a copy for some months. I want to see a copy of *The Busy Bee*, for which I inclose twenty cents. I have charge of the musical department of Morrillton College, a fine $40,000 brick building of three stories. I have been teaching here a part of the time for over two years, but have taken this position for this season. We have only one piano, but I shall get another myself, in a short time. In the meantime, I am fitting up my rooms with blackboards, charts, etc. I have a piano and organ class of twenty-two pupils at work, and five more entering this week. I have taught more years than I like to remember. I studied music in New York in '54, with Prof. Em. Girac, Dr. Hastings, Dr. Hodges, Bagioli, Bristow, etc., and drifted down here in '56. I have formed my instrumental class into a singing class. I have also some pupils taking private lessons in vocal culture. I am in doubt as to what book to get for them. They are all girls but two or three, and from eleven to twenty years of age. I would like to see *The Hummer*, and will send for a copy soon. I am worked so hard that I don't have time now to look at anything; ten hours a day and eight on Saturday. We have five churches here and in four of them the organists are pupils of mine. I shall have a daughter here to assist me, in a few weeks. Please send me teachers' confidential price-list of books and sheet music. I shall begin in a few weeks, a large singing class of boys and girls.
Yours truly, WM. MAGOFFIN.

NICHOLAS COUNTY, W. VA., October, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—I received the October number of THE ECHO, and was glad indeed to read the letters from the Normalites. It seems to me that each number of THE ECHO grows better and better, and I am always so anxious to to read them. I think the "Nuptial" March, by Prof. Dungan, is just splendid. I have my pupils all studying ear culture; its something entirely new to them, but very interesting. I have one scholar who has only missed two numbers in the last three weeks. I will teach here another month after this. Am busy all the time and have refused to take any more scholars. My work is principally instrumental, with class lesson twice a week, conducted similar to the Normal. I find Wilson's Elocution a great help in this work and very much appreciated by the pupils. I also use the Normal Text Book. Wishing THE ECHO and its many readers success, I am Yours respectfully, MRS. R. E. CURRY.

NICHOLAS COUNTY, W. VA., October, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—I am now beginning my second term, with more pupils than I had last term. Have had to refuse some, as I have as much work as I can possibly do. Inclosed find cash for nine copies of Dungan's Organ Method, foreign fingering, and one American fingering; two Piano Methods, foreign fingering; four Text Books, six *Hummers*, and two of Root's Voice Methods.
Yours truly, MRS. R. E. CURRY.

[We think the above is pretty good, and we know every Normalite will be glad to hear of Mrs. Curry's continued success. No one deserves it more than she.—ED.]

GREENE COUNTY, IOWA, October, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIRS:—In reading the last ECHO, I am back at the Normal, among the few that write a letter now and then for your journal. I am glad to know that all the E. S. Q. boys are at work, and I hope the "Fig Four" are busy, too. I, like Karker, want to thank Mr. Dungan for the compliment paid the E. S. Q. boys, in the September number of THE ECHO, and hope we may be able to repay the compliment in the near future. I was very much amused at the information wanted concerning M. M. Luzader, from Fountain county, Ind. He (Shuler) must have felt a little jealous, or he wouldn't have asked so many questions. He might have asked two of his acquaintances that attended the Normal from Fountain county; they could have told him whether he was a teacher at the Normal or not, but as to his question whether he (Luzader) was married or single, he was all right in that. No doubt but that Luzader tried to make the people of Jackville believe he was a married man, which we all know was wrong, very wrong. Luzader, you were mistaken about me having just seven cents when I bid you good-bye; it was *sixty*-seven cents. Don't you remember, you gave me all *you* had for my blackboard, which was sixty cents, and the two great big tears you saw roll down my cheeks, were there because I was leaving you penniless and among strangers; because I had enough to get away from there with and you had to stay until a collection could be taken up for your benefit. Well, we had some fun eating turtle, didn't we? I don't eat any turtle now, but I'm teaching four classes and am going to organize another, this week. We are having so much rain that I have had a hard time getting started, but bye and bye it will blow snow instead of rain, and then maybe, between showers I can meet my classes. I see in the last ECHO, we are going to have another Normal, next year, within 150 miles of LaFayette. I am so in hopes you, Mr. Kinsey, will come West 150 miles. No one would kick but Luzader, and he could go by the way of China and reach the Normal all right. I am trying to introduce music in the schools throughout the county, and believe I will meet with success. I am satisfied the country is the best place for the singing teacher, and while I am teaching principally in the country, I shall try to instruct the school children in the country. As a general thing, I think they are too much neglected in this respect, the music teacher always going to a town to teach and leaving the country people to "root hog, or die." I close with best wishes for all.
Yours respectfully, GEORGE WEBB.

Written for THE ECHO.

Music in Public Schools in Rural Districts.

BY H. H. JOHNSON.

(*Continued from the October number.*)

In our last we were about to the point of beginning practical work in rural districts. Let us begin the second chapter by asking the reader to go back with us just seven years. It is a beautiful October morning; the trees, apparently, weary of emerald hues, have asked "Jack Frost" and "Old Sol" to touch up their apparel with more jubilant colors. Gold and purple tints abound, proclaiming that the crowning glory of the year is with us again; many of the feathered songsters still linger, giving farewell concerts. Of course you cannot refuse our invitation to accompany us on our first visit to the country for practical work, along the line indicated in the title of our story. Our steed—not a hobby—sniffs the early invigorating air with a relish, and we sail over the smooth highway skirting the beautiful Miama river—on!—up the low bluffs to the border of the plateau properly belonging to the great Miama valley. Here we cannot resist the temptation to pause and feast our eyes. See! Is not that a beautiful sight? There to our rear lies the "Valley City," nestled among a garland of flowers, so presented by the varigated autumnal tints surrounding the tree tops. To the right and left, the winding river and rich low lands—around!—above!—but hark! We hear the first ringing of a school bell. Just at the next cross-roads stands the neat, brick school-house—we'll make it by 9 o'clock.

This preamble will, no doubt, be excused, when we state our motive—which is to get ourselves in a pleasant mood, and you more completely in love with nature and rural scenes—thus fitting ourselves to better contend with any barriers that may lie in our pathway, just ahead. Of course there will be a few, else the work could not belong to things earthly. Apropos to this thought of earthly and heavenly things, we are moved to recite one of our little memory gems, with which we have, no doubt, wearried many of our friends. "Of all studies—sciences, arts and occupations of this world—none will be promoted to the next—EXCEPT MUSIC." So teaches the "*book* of *books*." Even he with the sacred calling will find nothing to do in his line. How many ever think of this, especially when noting the many wranglings and jealousies among musicians? However, it may not be considered strange, when we know it is characteristic of Satan to "circulate among mortals in heaven's livery."

But here we are at the aforesaid school-house, and in time to devote a few minutes talking over plans with the regular teacher, pertaining to our future work. At next bell-call, thirty or forty healthy-looking lads and lasses flock into the room, some scuffling and stamping feet, others on tip-toe, showing plainly natural temperaments and home-training. There goes the little "tot" at whose heels closely follows the big, awkward farm boy, with physique sufficient to awe the possessor of the lithe form sitting at the desk, but who soon demonstrates the magic power by which that school is controlled. If we can find and keep on the "good side" of that teacher, we are safe in that school—for *one* term, at least; we *must secure her help*, to point out beauties in "song-land." While thus soliloquizing, we are brought face to face with another problem: "How are we to harmonize that big boy's voice with that of the little "six-year-old girl?" Then we think picolos, flutes, tenor and bass horns sound well together, and feel quite easy on that point. But how can we properly feed those two minds with mental food at the same time? Later on we will see how well the problem has been worked out—chiefly by other hands than ours.

We regret to notice the omission of a feature of opening exercises reverently practiced in our younger school days, viz: the reading of the Bible, and reciting, or chanting the Lord's prayer. We fear the good Lord will remember this—apparent increasing forgetfulness of Him—against this generation. But what seems unaccountably strange to us, is that the opposition to this good old custom comes mainly from a sect claiming to teach the true principles of Christ's doctrines and calling the public schools, "Godless schools." Are we wandering on forbidden grounds? (Rambling thoughts would be a proper heading for this story). But let us begin our morning's work by opening this lesson with chanting the Lord's prayer. Some pupils stare as though they never had heard a prayer, and others faintly join. "Now, all ready for work" (and play). "Sit up straight in a comfortable position. Take a deep, full breath as though inhaling the fragrance of a tea rose." "Get all you can of it. Hark! there goes the sound of an engine whistle—over the hills. Imitate it—use syllables, loo—coo—etc. Now we are ready for a rote song. *Listen!* When I stop, you start, singing as I did." Right here, we pause to say to the reader, we find it no child's play to get a class to listen properly. *Listening is a very important factor in a musical education.* Later on its special importance will be noted in ungraded schools. Here to the left is a group of first chart pupils. There to the right is a class in fourth reader. No matter, just now, for all are treated as A, B, C pupils in music—except in manner of dictation. The scale of C, is one of our first *rote* tunes. Little theoretical work at first. Our main point is to interest; a few pleasing songs will best accomplish the object, and if rightly taught, furnishes the proper vocal drill all voices need. In the meantime, the regular teacher sits at the desk, or with the class as a pupil, with an ever-vigilant eye towards the deportment of the class, while we talk more especially to the little ones. She sees that the older ones listen, and "*vice versa*." If any appear disrespectful towards the specialist or act "smart" when his back may be turned, busy at the front blackboard. No doubt they will regret it before the day is over.

(*To be continued.*)

Written for THE ECHO.

How One Piano-player Was Spoiled.

BY LOUISE.

Years ago, in a beautiful farm home in central Ohio, lived a father and mother who were very anxious to give their daughter the advantages of a musical education. They were all the more anxious from the fact that although they were cultured and well educated in other respects, neither of them had ever enjoyed musical advantages, and they looked forward with delight to the time when they could sit around the fire and listen to the charming strains of music furnished by their gifted daughter. As a preparatory step, the father purchased a cabinet organ—the first one in the neighborhood—and the services of the only teacher in the neighboring village were secured. As a few days intervened between the home-coming of the organ and the first lesson, the child busied herself in learning familiar tunes—although she could not imagine what the black keys were for—playing them all in the key of C. When the teacher came, of course he was informed of the wonderful progress his intended pupil had made, and he complimented her, saying she would have no trouble in learning, etc. He then showed her *middle C*, and as she had attended several terms of singing school, she could tell where the other letters were. After informing her that as she played up the scale the black keys were sharps, and as she played down they were flats, he called for her singing school book, and turning to a piece of church music in the key of F, said: "We will learn this for our first lesson. This piece is in the key of F, (striking F on the organ) but as the soprano begins on *Mi*, you begin to play here," (striking three in the key of F). After playing the soprano over a number of times with the right hand, he said: "The base is too hard for you to play the way it is written, so I'll change it for you; wherever you see this cross (x), you may play F with your thumb, and wherever you see the straight mark (ı), play C with the first finger." In this way this wonderful young genius and her still more wonderful teacher, went through several pieces of church music, and this eonstituted the first lesson. Those that followed were very much the same, except that for the second she learned "Little Maggie May" and "Captain Jinks," but there was in all the lessons taken from that teacher, positively not *one bit of instruction*, all that the child knew of music having been learned at the singing school. But her repertoire was something wonderful, and I can even now see the complacent smile with which her father leaned back in his chair and toasted his shins, while she played and sang his favorite hymns for him. Truly, "ignorance *is* bliss," sometimes! After a time this teacher left, and the father, still anxious that his daughter should improve herself, applied to a neighbor who had an old piano that certainly *did* come out of the ark—upon which she could play "Nellie Gray" and one March—for lessons. She was willing, and then reaction took place in the pupil. What had been her greatest pleasure, became the most intense punishment. When she came to give her first lesson the lady asked for an "instructor." After ransacking the attic an old piano instructor was brought forth—a relic of an older sister's college days—and being the kind of a teacher who did not want to ask her pupils to buy a new book, she said that would do "real well," and as her pupil had already taken some lessons and was considered quite a player, she decided to begin "*over* a piece." It would be just as reasonable to take an Algebra into the primary room of one of our graded schools and expect the little tots there to solve the hardest problems as it was to expect that pupil to play those exercises with the kind of instruction she had been given, or was then receiving, and when you add to this the fact that this lady was also one of those conscientious teachers who always kept her watch in sight, and would not for anything stop one minute before the hour was up, you may imagine that these two did not sustain the relation of teacher and pupil very long. The next instruction came several years later when the child became a young lady and was sent to college. Here she had quite a good teacher and still later in life she had several excellent instructors, but although she had average musical talent, it proved to be an impossibility for her ever to make a good piano-player, and why? Simply because she was building on a defective foundation. This is no fancy sketch, but every word of it is true, and as I regret my inability to play the piano well—for I am the girl—I want to urge parents to secure for their children's *first lessons* the *very best* teachers.

Over five hundred new names were added to THE ECHO list in October. Surely this is encouraging, and inspires one on to better work.

Our December number will be a beauty, and filled with choice Christmas music; it will be out early.

THE ECHO.

A MUSIC JOURNAL.

PUBLISHED THE FIRST OF EVERY MONTH BY

THE ECHO MUSIC COMPANY,

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J. F. KINSEY, - - - - - - Editor.
J. E. PAULEY, - - - - Associate.

TERMS, ETC.

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Sometimes when ignorance is bliss, knowledge is blister, and *vice versa.*

An oyster always knows when to "shut up," and in that respect is much wiser than some music teachers.

If you can not speak a good word for your brother musician, say nothing at all; if he is incompetent, his work will soon prove it.

He that is accompanied with "noble thoughts," is never alone. If we would be good companions for others, we must be thoughtful.

Never make a question out of an unimportant subject, so as to elicit discussion; a reasonable decision by the teacher will always give satisfaction.

A word of encouragement spoken to a worthy teacher, is worth more than a whole ton of fulsome praise heaped upon his name after he is dead.

The teacher who "thinks more highly of himself than he ought to think," thereby compells other people to think more lowly of him than he wishes them to.

In organizing classes, stay on the ground yourself. If you go away and leave it in the hands of others, you will receive word that "they have failed to secure a class."

Condensed misery personified, a ten-year-old boy pulling weeds in the garden by compulsion, while an organ-grinder and a monkey are performing at the front door.

The ignoramus thinks he knows a great deal; the scholarly musician is amazed at his own ignorance, hence it is easy to discern between the ignoramus and the scholar.

Feeling one's responsibility is a good thing, especially in a teacher of music, but he who allows his sense of responsibility so to overwhelm him so as to unfit him for efficient work, is a very foolish individual.

To some teachers, popularity is a snare; to others it is a blessing Which of these it shall be to you, depends altogether on how you permit it to affect you. If it makes you proud, haughty, self-reliant and boastful, then woe unto you; but if it makes you grateful, and drives you nearer to your profession, then for you it is a blessed, good thing.

Thanksgiving.

Before another issue of THE ECHO reaches you, the day set aside by official proclamation for a general and public expression of thanks to God, will have passed, and every one of our readers will, we hope, have done publicly what he does, we trust, in private daily, for surely this life is too full of blessings for anyone to be content with a formal expression of thanks, but once a year. Does anyone say, "I have nothing for which to be thankful?" If you have not been blessed with good health and great prosperity, you have life and friends left you, and among all those friends, we suspect there is not one with whom you would willingly exchange positions and burdens. Then be thankful it is as well with you as it is. We venture also to suspect that your heart secretly says, "I have fared better than I deserved." Then we say, be not ungrateful. With us, Father Time has been lenient, health has been good, Providence has been bountiful, labor has had its reward. The work done last year seems to have strengthened our mind and arm for the tasks of this year, so that while we have not been less industrious, our labor seems to rest lighter on our shoulders, and we meet the duties of each succeeding day with a constantly increasing zest. Old friends have remained true and many new ones found. As the devotee with her rosary silently before the shrine, says a prayer for every bead, so we now before the altar on which burns friendship's fires, like to take up the chain of memory and for each particular link, think kindly of a friend. For health, strength, prosperity, and a future that looks bright and promising, we shall give thanks.

The following appeared in "The wisdom of many" column of *The Etude*, last month, purporting to have originated in the lofty mind of its editor, the same, however, was first said by the editor of this journal, in Normal circulars, years ago, and since, appearing in THE ECHO. Be original Brother Presser, or give credit:

"A player or singer who has no knowledge of harmony, knows little or nothing about music, and should not, under any circumstances, be looked upon as a musician."

Only three months have elapsed since our new day-school song book, *Busy Bee*, was issued. In that time, thirteen thousand have been printed, and over ten thousand copies sold. School Superintendents and teachers everywhere are delighted with it, as it is a book that contains just what is wanted, and can be had at a medium price. Some singing teachers are using it with much success in their classes, where a more expensive book seems impracticable.

The Canadian Queen, when it first reached our exchange table, was, to our mind, the best home paper published, not accepting any. We regret to say it has sadly deteriorated, and is now little more than trashy stories, unworthy of a place in any home. Such degeneracy is to be deplored.

It is amusing to note how a certain music journal of late birth, tries to ape the business methods of THE ECHO. However, it is consoling to know that there is but one original in anything, and that imitators must remain in the rear.

Miss Jessie Salisbury, of Iowa, one of the hardest-working Normalites, is teaching in LeGrand College. She has twenty pupils and is arranging to have a number of artists give recitals before them.

Note the live editorial and news matter in THE ECHO, as compared with most other music journals. It is an easy matter to edit a paper with the scissors and the brains of others.

The choir of the Mennonite church, of Berne, Ind. gave the "Messiah," lately, under the direction of B. F. Welty, in a most acceptable manner.

The Hummer, our new singing class book, will soon reach the 20,000 mark; it is a universal favorite with teachers everywhere.

Wants Us Muzzled.

After one of our broadsides, the alleged editor of *The Music Teacher*, wisely withdrew; 'twas always thus with frauds. Egotistical Roberts, however, tries it again and leaves no doubt that he was correctly christened "Failure." He concludes by acknowledging our courage and energy and asks that somebody muzzle us. It is a little late to ask that, although it would have been well for him had we been muzzled long ago. It would have saved him a deal of explaining. Every issue of the *Teacher*, for the past six months, has been devoted principally to explaining something. Last month they explained (?) their harmony. The great trouble is their explanations do not explain. Persons who have to be giving an account of themselves, and harmony that has to be explained (?) are alike suspicious. The "Failure" keeps up his record by trying to prove his harmony correct, because some others have used the same progressions. He does not say where Ludden, Richter, Root, or any acknowledged theorist, ancient or modern, foreign or domestic, sanctions it. The fact that a half dozen or more composers use a certain wong progression, does not make it right, and the "Failure" knows it, too. He calls another error, which we did not say was absolutely wrong, but "decidedly offensive," an oblique movement." The trouble with the "Fraud and Failure" is, they attempt too many "oblique movements," not only in their music, but in everything. They would find a straight-forward movement far more pleasant and profitable. Returning to the harmony, allow us to say, what is termed an "oblique movement," is proper, under certain conditions, but those peculiar conditions do not happen to exist in this particular case. The "Failure" knows that, too. He acknowledges us right in one case, but has not the moral courage to come out squarely and honestly acknowledge all his errors, and say that they were occasioned by faulty proof-reading, used to get certain effects, to avoid an interval more difficult to sing than he wished to introduce there, or whatever the cause may have been. Anyone with half the experience of Mr. Roberts, knows how difficult it is to detect all errors, and anyone with half-sense, ought to know better than to try to prove them correct when they are not. We wonder how it happened they did not explain their manufactured *a-la-patent-medicine* testimonials? We have been not a little amused at their continual boasting regarding the immense popularity and the enormous sales of their books, and following the example of some other music journals, they devote in each issue a column or two to the names of those who have purchased books during the preceding month. The October *Teacher* shows they sold the *immense* number of 481 copies For the reason that we are not given to boasting, have not the space, and if we had, believe we can find more interesting matter, we do not print a monthly list of our customers. It might be of interest to say, that *The Music Teacher* was received Saturday evening, October 3d, and our orders for that day and to-day, (Monday, October 5th) were: Kerr & Potter, New York, 1,000 *Busy Bees;* Jerry March, Norristown, Penn., 1,000 *Busy Bees;* Webster Grim, Doylestown, Penn., 300 *Busy Bees;* Johnson Brothers, Duffer, Oregon, 12 *Busy Bees;* J. A. Kiess, Montoursville, Penn., 72 *Busy Bees;* E. L. Huggins, Xenia, Ohio, 50 *Hummers* and 24 *Busy Bees;* W. J. Tillison, Lainsburg, Mich., 50 *Busy Bees;* G. A. Clauser, Ladora, Iowa, 18 *Busy Bees;* J. M. Hurlburt, Ridgeville, Con., 19 *Busy Bees;* J. N. Hursh, Clayton Centre, Neb, 12 *Busy Bees;* Oliver Ditson & Co., Boston, 5 *Hummers;* S. A. Darland, Kenesaw, Neb., 18 *Busy Bees;* S. H. Ralston, Waterford, Penn, 60 *Busy Bees;* E. F. Rogers, Union, Iowa, 12 *Song Circles;* Will J. Weaver, Columbiana, Ohio, 6 *Hummers;* Mrs. R C. Curry, Nicholas, W. Va, *Organ Methods, Piano Methods, Text Books,* and *Hummers* to the number of 27; J. M. Oliver, Dundas, Minn, 36 *Song Circles;* S. A. Johnson, Milford, Penn., 29 *Busy Bees;* C. H. Grows, Plymouth, Iowa, 8 *Anthem Books;* total for *two days*, 2,750. In addition to these there were orders for smaller numbers, sample copies, sheet music, subscriptions to THE ECHO, etc., etc., enough to fill a column. If we delighted in baby play, and were to print the orders for an entire month, THE ECHO would have to be many times enlarged to contain the list, but what would that profit us or our readers, who are live musicians, who want news and information on the questions of the day? Our friends, the enemy, have had the worst of the controversy, all the time, a fact everyone but they themselves, long ago recognized. They promise their readers each month that they will quit, but next month they have to explain (?) something, and we presume it will continue to be thus.

Every teacher of music should be provided with printed letter paper and envelopes with which to conduct business correspondence. We will send, post-paid, 100 white envelopes, good quality, with your card and return if not called for request neatly printed on them, for 75 cents; 100 note-heads, good ruled paper, neatly printed, 70 cents. Write your name and address plainly and inclose cash with order.

Death is creating great havoc in the music trade. Mr. James Bellok, Philadelphia; Herman L. Scheiner, Savannah, Ga.; E. B Carpenter, Brattleboro, Vt., who for forty-one years has been known by the Carpenter organ; A. H. Whitney, of the Whitney Organ Co, Quincy, Ill.; and Geo. Sheply, manufacturer of musical instruments, Newark, N. J., are among the number who have ceased their labors.

Whether the McKinley tariff is beneficial, is still a debatable question. It does not, however, effect pianos, and any agent who tries to get an extra price on that ground, is simply misrepresenting the facts. *The Music Trades* says there are some manufacturers who are trying to make the bill an excuse to get an advanced price.

Normalites will be glad to know that Prof. Pontius has just closed a most successful convention at Gustavus, Ohio, in which he had over one hundred voices. Of course it was an enthusiastic session, and ended in a shout of glory. The December ECHO will contain a fine Christmas anthem by Mr. Pontius.

As soon as this issue comes to hand, send in your contributions for December, as that issue must be out early. We expect to make our Christmas number especially attractive, both in contents and mechanical appearance.

Matter, such as articles and communications for the December number, should reach us very soon after this issue comes to hand, as it is our intention to have our Christmas edition ready for the mails by the 20th inst.

Verily, the world moves; everything about THE ECHO office is "hum" and "bustle." Never has there been such a demand for our publications. Three mailing clerks are kept busy from morning 'till night, filling the orders.

J. C. Eisenberg, one of the prominent "Normal boys," is teaching in Williamson county, Tennessee, and orders *The Hummer* for his classes. Mr. Eisenberg is a stirring teacher, and always makes a success of his work.

H. C. McDougall is giving a series of organ recitals at his home in Providence, R. I. Judging from the programs at hand, he exercises much musicianly taste and scholarship.

The Michigan Stove Co., manufacturers of the "Garland" stoves, claim to be the first to use aluminum in the manufacture of stoves.

An interesting sight—to see one man drawling out his troubles, to another man who is impatiently waiting to tell his.

All the "Normalites" are busy, nearly every one reporting more work than they can do. See correspondence page.

There is much dissatisfaction among Chicago piano-makers. A Union has been organized and a strike is iminent.

Thanksgiving music in this issue. Use it in your choir.

$50 00 REWARD!

Do You Want $10.00 for New Years?

If so set to work and send us lists of names of: 1. Singing school teachers. 2. Piano and organ teachers. 3. Choir leaders. 4. Sunday-school choristers. 5. Principals of public schools, whom you think might be interested in a copy of THE ECHO.

For the largest list, counting all names	$10.00
For the next largest list, counting all names	7.50
For the next largest list, counting all names	5 00
For the next largest list, counting all names	2.50
For the five next largest lists, counting all names, $1 00 each,	5.00
For the ten next largest lists, counting all names, 50 cts. each,	5 00
For the largest list of singing school teachers	2.50
For the next largest list of singing school teachers	1.00
For the next largest list of singing school teachers	.50
For the largest list of piano and organ teachers	2 50
For the next largest list of piano and organ teachers	1.00
For the next largest list of piano and organ teachers	.50
For the largest list of choir leaders	2.50
For the next largest list of choir leaders	1.00
For the next largest list of choir leaders	.50
For the largest list of Sunday-school choristers	2.50
For the next largest list of Sunday-school choristers	1.00
For the next largest list of Sunday-school choristers	.50
For the largest list of Principals of public schools	2 50
For the next largest list of Principals of public schools	1.00
For the next largest list of Principals of Public Schools	.50

RULES GOVERNING THE CONTEST.

1. All names must reach us not later than December 26th, and all prizes will be mailed not later than the 28th.

2. No name must be listed under more than one heading.

3. Your lists will be counted in whichever manner will secure you the largest prize, but no one will be allowed two prizes.

4 Put the names of each class on a different sheet of paper. Give the number of names and the class, on the sheet in the top left-hand corner, the name of the State in the top right-hand corner, and the post office and county in the centre. Give all the names at that post office then write another post office and continue until the sheet is full, thus:

PIANO AND ORGAN TEACHERS. INDIANA.

DAYTON, CLINTON COUNTY.

Mrs. James Brown.
Miss Elizabeth Powers.
Miss Mollie Zeigler.
Mr. Wm. Balfe.

DELPHI, CARROLL COUNTY.

Mrs. George Jones.
Mrs. Joseph Westrick.
Mr. Sam Smith.

5. Put names from different States on separate sheets.

6. In your letter accompanying the names, give the number in each class, also the total.

7. Write plainly and on one side of the paper only.

The official report of the June, 1891 meeting of the Indiana Music Teachers' Association, will be issued soon. A few pages of advertisements will be inserted. Price per page, $10.00; one-half page, $6.00; one-quarter page, $3 00. Teachers' cards, one inch, $1.00. Send in your order and copy for advertisement without delay.

M. M. Luzader writes from Fountain county, Ind, under date of October 19th: "Send at once twenty-five copies of *Busy Bee;* have organized another good month's work in this section; prospects are fine. Did not have time to write a letter for the November ECHO, but will be heard from in December."

Mr. A. C. Megquier, who has occasionally been heard from through the columns of THE ECHO, was a caller last month. He has temporarily left the music field to act as advance agent for Mrs. Kate Crary, in her popular art tours. He expects to enter the music work again about February 1st.

Character-notes make machines, not musicians.

In the September, 1890 issue, THE ECHO said of a new exchange:

"We are in receipt of Vol 1, No. 1, of *The Orpheus*, published at Minneapolis, Minn., and edited by C. E. Hinton, who says in his salutatory: '*The Orpheus* in making its debut, does not do so in fear and trembling, but on the other hand, steps boldly to the front, believing that there is a place for it in the field it will cover.' It may not have fear and trembling now; youngsters of doubtful caliber never do, but THE ECHO ventures the prediction that e're twelve months roll round, this new-comer in the field of musical journalism will view this as a very cold, cold world, and the Northern breezes, as they sweep down in relentless fury, will more than once make the knees tremble and the teeth chatter. Just now *The Orpheus* presents a very respectable appearance, and we trust it may accomplish just one-half the good it aspires to."

The sequel is told by an official card, just received, which reads as follows:

SECOND NOTICE—(No. 1528.)

Post Office at MINNEAPOLIS, STATE OF M NN., September 17, 1891.

SIR: Pursuant to instructions from the Postmaster General, I beg leave to inform you that your paper, addressed to "*The Orpheus*," is not taken out, but remains dead in this office. You will please discontinue the same. W. D. HALE, Postmaster.

Reason: *Defunct.*

We could have given these musical philanthropists advice that would have saved them heart-aches, humiliation and hard dollars, but they would not have accepted it, and thus again are fond hopes blighted and THE ECHO'S foresight verified. There seems to be a mania for starting music journals; nearly every month brings a new venture to our notice. We receive now about one-half dozen, in which are plainly visible the seeds of disease and death. Because someone else has made a success, it does not necessarily follow there yet remains "a long felt want," which you can fill by imitating another, and you will find it out to your cost and sorrow, e're the first twelve months roll around.

Last month we formally announced our final determination to hold a session of the Normal, next summer. We announce further this month that it will begin Tuesday, July 5th, and close Friday evening, July 29th, giving, as usual, four school weeks. Remember the date and make no arrangements that will conflict. In the face of the phenominal success with which every "Normalite" of 1890 and 1891 is meeting in their chosen profession, no additional testimony is needed to prove the value of the course and no further urging required to induce the attendance of everyone who desires to make the greatest advancement at the least passible expense.

Owing to the crowded condition of our columns, we find it absolutely necessary to postpone the promised article from the pen of Mr. F. W. Root, until next month. Mr. Sutton's song, which we had hoped to publish this month, is likewise crowded out. It will probably not appear before our January issue, as much space in the December number will, of necessity, be devoted principally to Christmas music, of which a very excellent lot has been especially prepared.

Mr. A. Burdis Anderson, who has resided here for some months, teaching voice, and who has contributed several interesting articles to THE ECHO, has accepted a position with the "Butler Land & Lumber Company," of Columbus county, S. C, and left for his new position, which is one of responsibility and correspondingly remunerative. Mr. Anderson is a courteous gentleman and we wish him success.

Mr. J. R. Howey is one of the very first teachers that ever ordered books of The Echo Music Company. He is still in the field, as an order for twenty *Song Circles*, lately received, attest. He is teaching in Knox county, Mo.

Will J. Weaver is teaching in Columbiana county, Ohio. His frequent orders for *Hummers* shows conclusively that he is meeting with great success.

Industry Imperative.

Countless maxims, numerous articles and many volumes, have been written about the importance of industry; yea! the absolute necessity of industrious application, if anything worthy of note is to be accomplished, or success in life achieved. No one questions the statement made in these maxims and proverbs—they are accepted as self-evident truths by all, and yet, not many think seriously of the facts they emphasize, and fewer yet make any special effort to practice their precepts.

Someone has said, "man is a creature of habit." The statement is accepted; no one attempts to deny it, few to analyze it and see really how great is the truth expressed in those few words. Quickness and slowness are constitutional; the rapidity with which the pulse beats is an unfailing indicator of the individual's activity, although confounded by some. Industry and laziness are entirely different; they are matters of habit. You may be constitutionally slow or quick, habitually so. Slow persons may be industrious; they usually are, and accomplish thereby as much as those whose pulse beats rapidly, and who move with corresponding activity. In fact, it is frequently the quick-moving that are least industrious; relying upon their dexterity, they delay, and by waiting and procrastinating, they contract habits of idleness.

There has been volumes written on "how to succeed." The whole secret may be told in two words. "Be industrious." Enumerate all the successful men you know or know of, investigate, and you will find, without a single exception, they were remarkably industrious. We have little patience with those who are continually wailing at the well-to-do. Every fortune found its beginning in industry, saving an occasional case of extravagance and mismanagement, it is preserved by industry or wasted by idleness. The industrious man of yesterday is the wealthy one of to-day. He may be the leisurely man of to-morrow, but never the lazy man.

There is plenty of daily bread for those who are industrious, and if reasonable economy is practiced, there will be an abundance made and saved for old age. No profession than that of music demands industry more imperatively. Every successful musician is an industrious one. We know of no instance in history where a man won renown in the realm of music, who did not follow his profession most assiduously. The industrious, and we might say thereby the successful person, is almost invariably an early-riser. To no one is early-rising more beneficial than the musician. The morning hours are the best for study, practice or composing. We know this from our own experience. Seldom does 5 o'clock fail to find us at our desk, and by far the greater part of our music is written between the hours of 5 and 8 a. m., and our experience is corroborated. Not long ago the honored L. O. Emerson, now past the three-score and ten mile-stone of life, while sitting in our office, casually remarked in the course of a friendly conversation, "I am usually up and writing at 5 o'clock in the morning." Dr. H. R. Palmer observes the same rule, especially when engaged on any special work. A gentleman at a summer hotel once asked of a fellow sojourner, "Who is that lady going yonder?" "That is one of the sweetest little ladies on God's foot-stool. That is Madam Fannie Zeisler-Bloomfield, the celebrated pianist." "Well," answered the gentleman, "if I had hold of her some morning, she would never play the piano again. Her room is next to mine, and she begins at 4 o'clock every blessed morning, to hammer her piano. I never get a wink of sleep after that hour."

We have never talked with any musician who has achieved prominence, who was not an early-riser, but it is unnecessary to multiply examples. We know teachers who consider 7:30 to 8 o'clock the proper time for rising, and who begin their teaching anywhere from 9 until 10. Some of them teach late, and fancy what they lose at one end of the day is recovered at the other. We have in mind two teachers we once met, who were of the lay-abed kind. Neither of them knew scarcely anything of harmony and musical composition. One did not pretend to know; considered it of no particular importance. The other talked of the value of such knowledge and pretended to possess it, but did not. These gentlemen had an opportunity to study in one of the best Normals we ever held, but did not embrace it for three reasons. First, the lack of appreciation of the knowledge; second, a false idea of their dignity; third, and mainly, a lack of industrious habits. They did not have the time, so they stated, yet the Normal opened at 8 o'clock, while none of their lessons were given before 9, and their time was not all taken from that hour on. They could have easily arranged their hours and received instruction, but indolence was the master. The idea of early-rising and industrious application to prepare lessons, never occurred to them, and they walk the streets of their homes to-day with a stage-struck stride, and ignorant of the fundamental principles of their profession. It is unnecessary to add that with each it is difficult to support their families, and they find fault that the public is not more interested in music and more liberal patrons. They get out of the profession all they deserve. In fact, more, for those who patronize them, give them credit for more knowledge than they deserve. Among the business men of their home town, they are not regarded with respect, and it would be a difficult matter for either one of them to borrow ten dollars. A well-to-do business man with whom we were conversing on an entirely different matter, at the end of the conversation, introduced, of his own accord, the name of one of these men, and said: "I know nothing of his qualifications, but he has no get up and get about him. A few days later another equally prominent man in much the same manner, introduced the subject of music and then expressed the same opinion of the other. We tell you, teachers, the dignity of the profession and your self-esteem must be upheld, but it can not be done by assuming an air of elegant leisure. The business men do not claim to be able to judge your qualifications, except by the force of character you exhibit, and the industry with which you prosecute your work; signs that seldom mislead, too. They are the fathers whose children you want for pupils, and unless your general appearance and your habits of industry impress them favorably, you can not expect their patronage, unless it is because there is no other to whom they can send their children, and they accept your services rather than have them not taught at all. We repeat it, if you would succeed in music, industry is imperative.

The subscriptions received this month and next, will be dated to begin with the new year, thus giving fourteen numbers for one dollar. Now friends, see if you can't aid us in swelling the list for January, to two thousand; call the attention of your pupils and musical friends to the many interesting features contained herein, and surely your efforts will be appreciated by all concerned. We would like to receive more subscriptions from teachers, whom we kn w are great friends to THE ECHO. By a little special work upon the part of such our list would soon be doubled.

The Echo, a music journal; published at LaFayette, Ind.; $1 00 a year. We note in the last number that a movement is on foot to hold a Normal Musical Institute in the South. We hope *The Echo* will push the matter.—*The Decatur* (*Ala.*) *Advertiser*.

If our Southern friends want a Normal, they are the ones who must push the matter. We are too far away and our time is too much taken for us to give more than general supervision to arranging the preliminaries for such an enterprise.

Our premium offer of a large Rand, McNally map, is proving very popular. Every mail brings orders. If you have not a large map, take advantage of our offer; it is a rare opportunity. See announcement elsewhere.

Autumn Joy Bells **is just what you want for a Thanksgiving entertainment, by the Sunday-school. See advertisement.**

Piano and Organ Department.

Conducted by J. M. DUNGAN.

All matter for this department should be addressed to Mr. Dungan, at Franklin, Indiana.

Fingering.

The music in this month's ECHO, "Rain Drop Reverie," is in foreign fingering; that is 1, 2, 3, 4, 5, instead of x, 1, 2, 3, 4. We think that all pupils should be able to play in both fingering, and by a little practice, can soon acquire either. The foreign fingering came from the German language, as they have no word which answers to our thumb, and thus they call it the first finger, and as many of the best musical editions published are in foreign fingering, we think it best at least to be familiar with it.

The Valley and Mountain.

Every traveler who has had the experience of passing over hilly countries, knows well that after the valley has been passed and the following summit has been reached, that he is at least one valley and one hill nearer his destination. And so it is in the experience of every Christian; you can not always be on the mountain-top of emotional experience, for there must be seasons to pass in which darkness seems to completely envelope you. But there is a mountain beyond; yes, a glorious city, and the condition of your entering it, is that of faithfulness and a constant pressing onward. So it is in the experience of every pupil, teacher and musician. There are many valleys to cross, many hours of discouragement, numberless times in which you are painfully aware of what you lack and need to make you more competent and useful in your profession; often you are hurt by having a friend prove faithless, or by the tongue of the gossiper, but never falter. Be honest, improve the moments, trust in God, and you will occasionally come upon the mountain-top in which you can not only see the valley behind you, but the glorious city of real and confidential success which surely awaits your coming, and remember, since the world began it has ever been so. Haydn, Mozart, Beethoven, and a host of old worthies, passed over the same road. Press onward; success awaits you.

Teaching Points—Success.

"Is it doing something for others?" As was said in last month's ECHO, success in the truest sense, does not result through selfish motives. Then we make the above proposition, that it is through making others succeed that we arrive at true success. In the first place, as you do others good you are fulfilling the noblest motive of a human life and you are regarded by all who know you as a true man woman or teacher, and if you have this motive in mind, no act of your professional life will do otherwise than substantiate the fact as it exists within you. Second—In working for others you are building for future generations, and as an exponent of your science you are spreading the knowledge in a spirit and manner which will be more easily remembered; that is, all knowledge imparted to others, because you wish to do them good, and not simply to fill your coin purse, will be more readily received by them, by the very nature of the spirit of the one who is the instructor, and such a spirit is an enthusiasm to the recipient, and as steel sharpens steel, so a teacher of unselfish spirit will awaken in the pupil an ambition which might otherwise remain dormant. How many teachers who say they "hate to teach?" Do you suppose such a teacher can make a real success in a professional life? By no means; and if such an one reads this article, I request them candidly that they should either learn to love to teach, and that for the benefit of the pupil, or they had better step out of the profession. I have known teachers who spent much of the time watching the clock to see when the hour was up, but I do hope the present generation of teachers will be above such a condition of humbuggery.

Questions and Answers.

I would ask you the following question. Please answer by return mail: Is not the best method of teaching instrumental music, to give the pupil the lesson pointing out the new thoughts and ideas in that lesson, and require of them to learn it and recite at the next lesson period? I have used a number of your books and find them very good. W. A. C.

Always require the pupil to name the letters and fingering, and play each hand separately in the advance lesson. This, of course, for elementary pupils. For the advanced pupils, require them to play the most difficult passages in that way.

I see that you conducted a piano and organ teachers' class at Mr. Kinsey's Normal, last summer. Will you please state how it was carried on, as this seems to be something a little new to some of us Western teachers. We always thought, somehow, that the Normal Music School was for singing class teachers. D. M. W.

I would prefer to have some of the students answer this question, and so I would ask Mr. F. W. Westhoff, of Decatur, Ill., of the Normal of '90, and Mrs. R. E. Curry, of W. Va., to give our friend an idea of what was done and the benefits derived therefrom, in the December ECHO.

Why is it that the third finger is so hard to manage, and what are the best exercises to give it strength? R. A.

There are two small slips from each of the extensor or tendons of the third and fifth fingers (for fing) which are connected with the tendon of the fourth finger and prevent it from raising to an equal distance with the other fingers, hence seems to be a weakness, when it is only added strength, but the reason is on account of the connection with its neighbors not allowing it to raise. Some music journals and surgeons advise the liberating of these accessory tendons, but I should not advise in the matter. There are many exercises which tend to strengthen this finger, but none are perhaps better than simply to hold all the other fingers down and play with this finger alone.

Why is it that in playing the usual waltz form in the left hand that the second count is not given its full time and is usually played with a slight jerk? M. J.

I knew as soon as I assumed the editorial instrumental department of THE ECHO, that hard questions would soon make their appearance, and while I am aware that this is almost a universal habit with waltz-players, I am not sure that I am able to give the exact reason but will give my opinion. There is a most decided accent in the waltz movement and of course comes as the grammatical accent on one, and on two is the secondary accent, hence the hand does not come down with such emphasis, and recoils or springs back. Another reason may be that the second chord is played by fingers which are at first hard to get down at once and in the teacher's effort to get them both down together, causes them to form the habit of springing back.

Is your Normal Piano Method issued in two volumes, each volume consisting of two grades? MRS. W. D. M.

There is but one volume of the Normal Piano Method, chiefly for this reason. In my work in the musical department of our college, I found it very difficult to find suitable music for the first and second grades, while in the higher grades there was all that I could wish. So this book was written to meet that want. After the pupil has thoroughly mastered the first and second grades, he is abundantly able to take studies and sheet music, and you will find it a great encouragement to him to permit him to do so. The best thing I have ever found to follow this work is Kulak's Sonatinas, first volume. Studying such music as this develops the idea of sonata form, and the sooner the idea of musical form is acquired the better will be the development of the mind of the pupil.

"Friends who have no religion, can not be my friends."—*Mozart.*

Ear Culture.

(*Continued from October number*)

Teacher—"And if the tune of four counts represents a whole note, how many counts would represent a half-note?"

Pupil—"Two counts."

T—"You may now hold the pencil down while you count some half-notes, and let the first half-note be on one and two, and the next one on two and four, and while counting be sure that you listen, so that the impression of the length of half-notes is well in your mind." (Pupil indicates or pencils a number of half-notes).

T—Now as a count (as in the beginning) represents a quarter, and you wished to indicate or pencil some quarter-notes, how long would you hold down the pencil to represent a quarter-note?"

P—"One count."

T—"Now you may play a number of quarter-notes, counting as usual, 1, 2, 3, 4." (Pupil indicates with pencil).

T—"The time passed over in counting these four counts, we will call a time-measure, but that we may have as few words as possible, we will omit the word *time* and use simply measure."

T—"How many whole notes in each measure?"

P—"One."

T—"How many half-notes in each measure?"

P—"Two."

T—"How many quarter-notes in each measure?"

P—"Four."

T—"You may now pencil (or indicate by holding down pencil) two measures of whole notes."

And so the pupil is required to pencil many measures of whole, half and quarter-notes until the real rhythmical idea has been well formed in the mind, and the pupil should be required to practice a whole week, or from one lesson to the next in forming measures of the three varieties of notes without ever being allowed to look in a book, and in this way the true conception of tone-length has been formed in the mind, and so when the notes are placed before the pupil they should be to them only as signs, which bring to the mind through the eyes, only a representation, which has been well established in the mind through the ear, and so the real musical life should even be introduced before a sign. In this first lesson, I should require the pupil to practice the tone department by playing over (and singing, if possible) the seven tones of the scale, and this should be practiced in connection with tone-lengths, but not united therewith, and as they play, name or sing numbers, and hold each key down while a second or two passes, and if the eyes are closed, it is an advantage.

Senior Class Questions.

Given in the annual oral examination in the musical department of Franklin College, Franklin, Indiana:

1. Give a short history of the piano-forte and the instrument which preceded it.
2. Give a short history of polyphonic music and name a few of its representative composers.
3. Give a definition of monophonic music, and a number of its advocates and originators.
4. Define the sonata, the movements, and sonata form, with division.
5. What is musical form? Define a motive, phrase, section, period.
6. Tell what you can of Charles Philip Emanuel Bach, Haydn, and Mozart, and their relation to the sonata.
7. Tell what you can of Beethoven and position in the transitory period.
8. What two great names stand at the head of the romantic school, and which of their works embody the romantic idea?
9. Give a short sketch of Mendelssohn.
10. Schubert.
11. Chopin.
12. Schumann.
13. Define technic of the first classical period.
14. Define a true artist; a virtuoso.
15. Define technic of the second classical and transitory periods.
16. Define technic of the romantic period.
17. Tell what you can of Liszt, his life and technic.
18. Give a short sketch of the lives and works of Field, Henselt and Tausig.

The Storm Lesson.

(*Concluded from October number.*)

——, Mo., October, 1891.

So as I was in for it, I went to the piano and thus we proceeded. I asked her to stand by my side and notice as carefully as she could the keys I used and also to listen to the music and get it in her mind, as this would be the principle means of learning the piece. So I played the beautiful little melody, which, as you know, represents a love song as played by the shepherd on the oboe. This I played ten times and every time I had finished it she would say, "Oh yes; I see!" and at last after fifteen or twenty times playing it over, I got up and asked her to try it, and I stood by her, striking the keys with her hands, first with the right and then the left, until finally she could play one measure, and we played that over thirty or forty times, for I did not want John to get a little of the storm, and so we worked along until she could play the first eight measures, and as here is where the thunder is first heard in the distance, it was a good chance to give my pent up feelings a chance to expand, so I thundered away for ten minutes or so until I felt better, and after explaining the descriptive thunder as best I could, I asked her to imitate, and here she seemed in her best part, and she said most earnestly, "oh, how that would please John!" and I sighed to myself, "poor John," and as the lesson hour was up I dismissed her, and I have never felt so heart sick and disgusted over an undertaking in my life. The hour was appointed for another lesson, but the day before the lesson day, brought me relief, as a note was handed me from Mrs. ——, which told me that her husband had concluded to change his location, and that she would not be able to take any more lessons, and regretted very much to not be able to, as she liked me so well as a teacher and that "John" was delighted.

I only give this experience to show how ridiculous it is to attempt to learn a right thing the wrong way, and while this is bad enough, at the same time it is not much worse than much of the so-called piano-teaching which is done at the present day. JENNIE S.

FOUNTAIN COUNTY, IND., October, 1891.

Prof. J. M. Dungan, Franklin, Ind.:

MY VERY DEAR FRIEND:—There is no room to doubt the belief that music is more of Heaven than of earth. Its purpose in the world is to draw human hearts and natures nearer to each other, to mutualize our feelings, our emotions and our desires, to bring us nearer to the source of all our joys and comforts. That it does all this cannot be doubted, and now, as one of the Evening Star Quartette, whose work you seemed to enjoy so much during the brief weeks of our pleasant Normal associations, I desire to express my most sincere appreciation of your friendship for the many encouraging words and acts of kindness during our personal acquaintance, and for this last mark of esteem, evidenced in dedicating to us that most beautiful composition published in the September ECHO. May our minds never grow weary in cherishing most tender memories of its kind, gentlemanly, Christian author. May all of his days in this life be as pleasant and happy, surrounded with influences as pure and elevating as were those days that we spent with him, and at last, may he find that his efforts here for the promulgation of the melody and harmony of human life have gone on before, and have helped to swell the grand anthem of eternal praise and rejoicing with which his immortal spirit, trained in this life to listen to the music of Heaven and heavenly things, will be greeted as it joins the redeemed on the other side.

Very sincerely, M. M. LUZADER.

"It is indispensible to have in the fore-arms and wrists and fingers as much suppleness and flexibility as a singer possesses in his vocal organs."—*Thalberg.*

"I was never so pious as during the time I was working upon the 'Creation.' Daily I fell upon my knees and prayed God to grant me strength for the happy execution of this work."—*Haydn.*

An Interesting Manuscript.

Some years ago the late Dr. Karl Merz, while pursuing his studies, discovered an old musical manuscript, in the library of Miami University, at Oxford, Ohio. The sheet was pasted in a copy of Aristotle's works, printed in Basle, in the year of 1531. The manuscript was photographed at the time, and believing that it would be of general interest, a photo-engraving is herewith presented.

The musical manuscript is written on Vellum, and, although somewhat torn, it is in a good state of preservation The sheet evidently belonged to a mass-book, and was used in the binding of Aristotler's work as waste material. It is thirteen inches long and seven and three-fourths inches wide. The *Neamae* (notes) are written with black ink, while the lines are alternately *yellow*, *black* and *red*, the yellow being here and there omitted. The black lines are drawn across the sheet while those represented in colors extend only as far as the writing. These lines are three-fourths of an inch apart. The page is divided into two columns, each of which is filled with Latin texts, written with black ink, with here and there an A, or the first word of a line in red. Only the upper half of these columns is supplied with music. The manuscript dates back as far as the twelfth century, and must be seven hundred years old, if not older. We are aware of the fact that the old sheet has very little, if any historic value, nevertheless it is quite a curiosity, and as such deserves this lengthy notice.

The fragment is undoubtedly a leaf out of an old Missal, and the repeated "Alleluia" shows that the song is part of a "Gradulale" The manuscript, to all appearance, belongs to the twelfth century, the number of the lines and the perfect form of the *Neumae*, (approaching very closely the form of the square notes in use in the twelfth and thirteenth centuries) both belonging to the manner of writing which was common in that epoch. Though the writing of square notes was already in practice at that time, it was a habit, sanctioned by custom among copyists, to designate the sacred songs of the Missal, by means of the *Neumae*, as late as the fourteenth century, (*Missals*, with *Neumae*, written at a later epoch, even, are to be found in libraries), and, although the use of one red line assigning the note (clef) F, its distinct place was known before Guido's time; and the yellow line, which is often met with in green color, fixing the note (clef) C, was probably also used before him Some copyists have written their Missals with *Neumae*, without any lines, as late as the twelfth century, and perhaps later.

The oldest Antiphonar known to us, in which the chants are designated by means of *Neumae*, is that of St. Gallen. These musical characters already show an advanced state of development, a proof that the *Neumae* must have been used long before the St. Gallen Antiphonar was written. The date of this is the end of the eighth century. Father Lambillotte has published a *fac simile* of this Antiphonar, a copy of which may be found at the Astor Library.

It is supposed that the *Neumae* become gradually developed as musical characters from those peculiar accents which some Greek orators, towards the beginning of the Christian era, employed to determine the right accentuation of Greek words. The *Neumae* were at first used to determine the pitch and intonation of certain melodic formulas in chants, especially sung in connection with the word *Alleluia*. The improvements introduced by Guido, (who died towards the middle of the eleventh century) into the method of writing the *Neumae*, using four lines, and assigning to musical characters a distinctive place on the lines and spaces, rendered the singers able to read the melodies of the chants more readily, and also more correctly. These improvements were of course, for sometime, not generally known and used. They never, perhaps, penetrated into many out-of-the-way convents and churches, and most likely some other musical monks refused to admit them, clinging to the old cherished routine; thus it happened that long after Guido's death the primitive manner of writing the *Neumae* without any lines, was still to be found in some old Missals. The fragment in question here, judging from the photograph sent us, is not in entire accordance with Guido's method, employing only three lines; this manner was

for sometime greatly used in Italy. The middle line, the black one, was generally drawn by ancient copyists of *Neumae*, into the Vellum, with the dry point of tne pen, and consequently, could not be perceived at all. This line was then used rather as a guide, in order to be able to write the *Neumae* in a straight position. It was probably first used by Guido to determine the distinct pitch of the musical characters written on it, and for that purpose was drawn black. The letter A at the beginning of each chant, is, to all appearance, placed there to designate the mode, which, in this case, signified the authentic mode, or first tone, letters having often been placed at the commencement of a chant to point out to the singer the respective modes of the chants. Sometimes this had to be discovered by means of the peculiar mode to which this or that Psalm belonged.

The word *Euouae* is an abbreviation of *Saeculorum* Amen; that is, the vowels of these words in connection with certain musical formulas, (Cadenzas) were used to sing the close of a verse, or to modulute from one into another. P. Martini, in his "Storia della Musica," has given quite a number of Euouae Cadenzas, belonging to the different ecclesiastical modes used at this early epoch of chant singing.

Written for THE ECHO.

Keiper vs. Von Meyer.

BY A. BURDIS ANDERSON.

So the doctor thinks to save his star theory, dazzling but ephemeral offspring of his scintillating imagination; well, the only hope is in the extirpation of all but "between the vocal cords." He might try amputation, as a last resort.

In his answer, the doctor has quibbled on the definit on of voice, trying to include snoring and whistling under that head, garbled the line of argument which he professes to answer, and by a course of crafty sophistry that would do credit to an empurical pettifogger, made a futile attempt to substantiate his absurd theory.

"Voice is the tone quality of utterance," utterance expression, therefore, the tones designated as voice must admit of sufficient modification to form a series of intelligible sounds, by means of which ideas may be expressed. The sounds produced "between the soft palate and root of tongue," "between the apex of tongue and upper teeth," and between the lips, are not and can not be rendered intelligible, and so cannot be properly designated as voice. The rattling noise produced by the irregular vibrations of the soft palate, in snoring, is not even tone; the most recent authority, the Century Dictionary, says, to snore is "to breathe with a rough, hoarse noise in sleep;" the doctor fails to discriminate between tone and noise. If he had said the *sound* could be made in four localities, no one would have disputed it; his statement was, however, that *voice* could be made in four localities.

It is true that circumstances compelled me to forego the edifying amusement of the doctor's learned lecture, but the main points of the newspaper report referred to, *were furnished, in writing, by Dr. Geo. F. Keiper*, and consequently must embody his ideas. Webster says, voice is "expression," "language." The doctor will next announce that the deaf mute produces voice "between his fingers," and quote Webster to prove it. These comprehensive definitions are of no technical value; the authorities, on a scientific subject, are the scientists, who have spent their lives in diligent study and intelligent research.

Laudois and Sterling say, "The blast of expired air is employed to throw the tense vocal cords into a state of regular vibration, whereby a sound is produced. The sound so produced is the human voice."

Von Meyer: "The tones produced in the larynx constitute the voice." "Voice is the tone quality of what is uttered."

Taylor: "The apparatus of the human voice is essentially a reed (the vocal cords)."

Dunglison: "Voice is produced by vibration of the vocal cords."

Dalton: "The production of a vocal sound takes place in the larynx."

Encyclopaedia Britannica: "Voice is produced by the vibrations of the vocal cords."

American Encyclopaedia: "Voice is the sound produced in the larynx."

These authorities, and many others, including Cohen, Rush, Ward, Seiler, and Helmholtz, agree in applying the term *voice*, not, to any sound made in the air-passages, but to the *one particular sound produced by the vocal cords.* The only authority the doctor has for his theory is Keiper; it is remarkable how he differs with the other eminent authorities.

He intimates that common sense is to be acquired by "personal observation." He might better recognize common sense as essential to intelligent observation. The spyglass of careful study, too, used in the light of good authority, is a wonderful aid to the conscientious observer. "There are none so blind," however, "as those who will not see," and the truth is, that in his statement concerning the voice, the doctor made a most puerile blunder, metaphorically speaking; he exsected with his incisors more than he could masticate, and now he lacks either the wit to find it out or the manliness to own it. In preparing his lecture, the doctor read Von Meyer's book on "the organs of speech," in which is the following statement: "The only condition" (i. e., for *tone* production) "which we could expect to meet with in the air-passages, is the escape of the air through a narrow opening furnished with elastic walls. Now, this condition we find is really fulfilled at four points."

"Between the soft palate and the root of the tongue."

"Between the apex of the tongue and the upper row of teeth."

"Between the two lips"

"Between the vocal cords of the larynx."

This hypothesis, the doctor read, and without considering possible contingencies, he jumped at the rash conclusion that *voice* could, of a surety, be produced in these four localities. He should have read more carefully, however, for Von Meyer proceeds to demonstrate the absurdity of the propositions, "between the soft palate and the base of the tongue," "between the apex of the tongue and the upper row of teeth," and "between the two lips," and finally says, "of the four above mentioned possible methods of producing tone, we have now only to consider the last, that, namely, by the vocal cords of the larynx, *the only one which is adapted for the formation of articulate sound.*"

The doctor arrived at his conclusion about as logically as the man who opened his Bible and read of Judas, "he departed and went and hanged himself," again he read, "go thou and do likewise," immediately concluding that the Bible taught suicide. Surely, Pope was right when he said:

> "A little learning is a dangerous thing;
> Drink deep, or taste not, the Pierian spring;
> For shallow draughts intoxicate the brain,
> And drinking deeply sobers us again."

Written for THE ECHO.

What Some Musical Women Are Doing in Southern California.

BY ANNA DANTE.

The "Treble Clef Club," a musical society of Los Angeles, numbers about sixty active members, all ladies, and a large number of associate members, both ladies and gentlemen, who, although not participating in its rehearsals or entertainments, aid and abet it in various ways. It has a most efficient corps of officers, and Mrs. Jirah D. Cole occupies the position of musical director. She has succeeded, in a comparatively short time, in bringing her chorus into splendid working order. The Club concerts, to which admission is gained by special invitation only, have been a great success.

At San Diego, Mrs. Rice has had charge of the public schools for several years. She seems particularly fitted for this kind of work, although, in common with Mrs. Cole, she is a successful voice teacher among private pupils. Her influence must leave a lasting impression upon those whom she labors so earnestly to "start right" on their musical course.

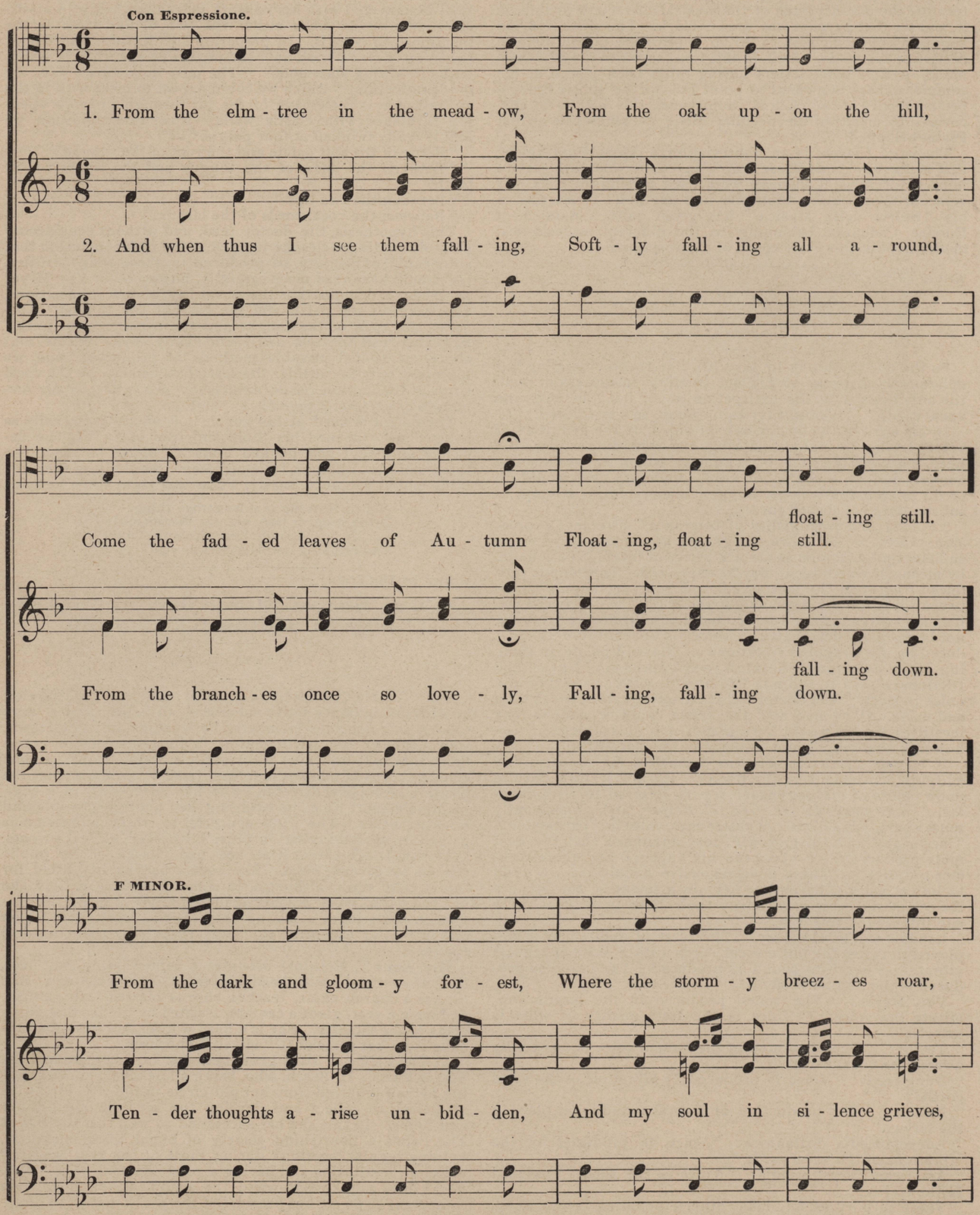
Mrs. Anna T. McIntosh occupies a somewhat difficult field, in Orange county, with headquarters at Orange College. She directs a church choir, teaches chorus classes, trains voices, and once a year, gives a cantata, assisted by the leading musicians of the vicinity. She is a hard worker and gets good results from her somewhat "mixed" choruses.

At The Palms, a little town between Los Angeles and the Sea, is Mrs. G. H. Beach, who, being a fine musician, and finding herself removed from her old circle in the city, forthwith set herself to collect and develop the musical talent at her new home. In this she has succeeded so well that there is at The Palms a flourishing society of about thirty members, holding regular meetings during most of the year, working under a constitution and having a good financial basis. Mrs. Beach does not herself wield the baton, although entirely competent to do so, but presides at the piano under the direction of a leader chosen by the society.

There are many other women, teaching vocal or instrumental music in Southern California, and holding more or less responsible positions, at the head of classes, in schools, conservatories and churches. Perhaps this brief sketch may remind some of them to "speak up" and tell what they are doing.

FALLING LEAVES.

WILBUR A. CHRISTY.



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Sunday-schools will find in the three Christmas numbers of The Entertainment Library, three complete programs for entertainments on Christmas evening, viz: "Kris-Kringle Chimes," "Christmas Snow Flakes," and "Celestial Star." See advertisement.

FALLING LEAVES. CONCLUDED.

They are droop - ing, droop - ing, droop - ing, All their glad - some beau - ty o'er.

And of mourn - ful, mourn - ful num - bers, Is the song that mem - 'ry weaves.

From the green boughs where the sway - ing, Wind blown tress - es gen - tly wave,

For the hearts that thrilled en - rap - tured, Beat - ing ev - er with my own,

All the Au - tumn leaves are float - ing, Float - ing to the grave.

float - ing to the grave.

And the voic - es answer - ing sweet - ly, Ev - er - more are gone.

ev - er - more are gone.

The Echo Music Company publishes a line of Christmas music that is unsurpassed in variety or excellence. See the half-page advertisement on back cover page. Select and order without delay.

BLESSED IS THE NATION. 9

J. M. DUNGAN.

m *f* *ff*

Bless - ed is the na - tion, Bless - ed is the na - tion, Bless - ed

Bless - ed is the na - tion, Bless - ed is the na - tion, Bless - ed

Bless - ed, Bless - ed,

is the na - tion, Whose God is the Lord. Bless - ed is the

f

is the na - tion, Whose God is the Lord. Bless - ed is the

Bless - ed is the

na - tion, Bless - ed is the na - tion, Bless - ed, bless - ed is the

na - tion, Bless - ed is the na - tion, Bless - ed, bless - ed is the

na - tion, Bless - ed is the na - tion,

Fine.

na - tion, Whose God is the Lord, Whose God is the Lord.

na - tion, Whose God is the Lord, Whose God is the Lord.

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Apples of Gold, our new Sunday-school song book, is having a wonderful sale. No Superintendent or Chorister should make a selection before giving it an examination. Sample pages free. A sample copy will be sent post-paid to any address, for 25 cents.

10 BLESSED IS THE NATION. CONTINUED.

p **Soprano and Alto Duet.**

And the people whom he hath cho - sen, And the people whom he hath cho - sen, And the

people whom he hath cho - sen, hath cho - sen for his own in - her - it - ance, And the

p **CHORUS.**

Bless - ed is the na - tion and the peo - ple he hath cho - sen, And the

peo-ple whom he hath cho - sen, And the peo - ple whom he hath cho - sen, And the

Bless - ed is the na - tion and the peo - ple he hath cho - sen, And the

peo - ple he hath cho - sen, he hath cho - sen for his own in - her - it - ance.

peo - ple whom he hath cho - sen, hath cho - sen for his own in - her - it - ance.

peo - ple he hath cho - sen, he hath cho - sen for his own in - her - it - ance.

pp **Sombre.**

The Lord looketh from heaven, he be - holdeth the sons of men. From the place of his habitation he look- eth upon all the inhabitants of the earth.

The Lord looketh from heaven, he be - holdeth the sons of men. From the place of his habitation he look- eth upon all the inhabitants of the earth.

Choirs desiring to use the anthems in this issue of THE ECHO, for Thanksgiving services, will be supplied at the rate of 15 cents per single copy, or $1.50 per dozen, sent by mail, post-paid. We publish also a fine collection in octavo form, a list of which appears elsewhere.

BLESSED IS THE NATION. CONTINUED. 11

f Allegretto. Soprano and Alto Duet.

Be - hold the eye of the Lord is up - on them that fear him, Be - hold the eye of the

Organ.

m

Lord Up - on them that hope in his mer - cy. Be - hold the eye of the Lord is up -

p

on them that fear him, Up - on them that fear him, Upon them that hope in his mer-cy.

CHORUS. Andante.

Rit. A tempo.

To de - liv - er their souls from death, from death, To de - liv - er their souls from death, To de -

p

To de - liv - er their souls from death, (from death,) To de - liv - er their souls from death, To de -

Rit - e - dim.

Allegretto.

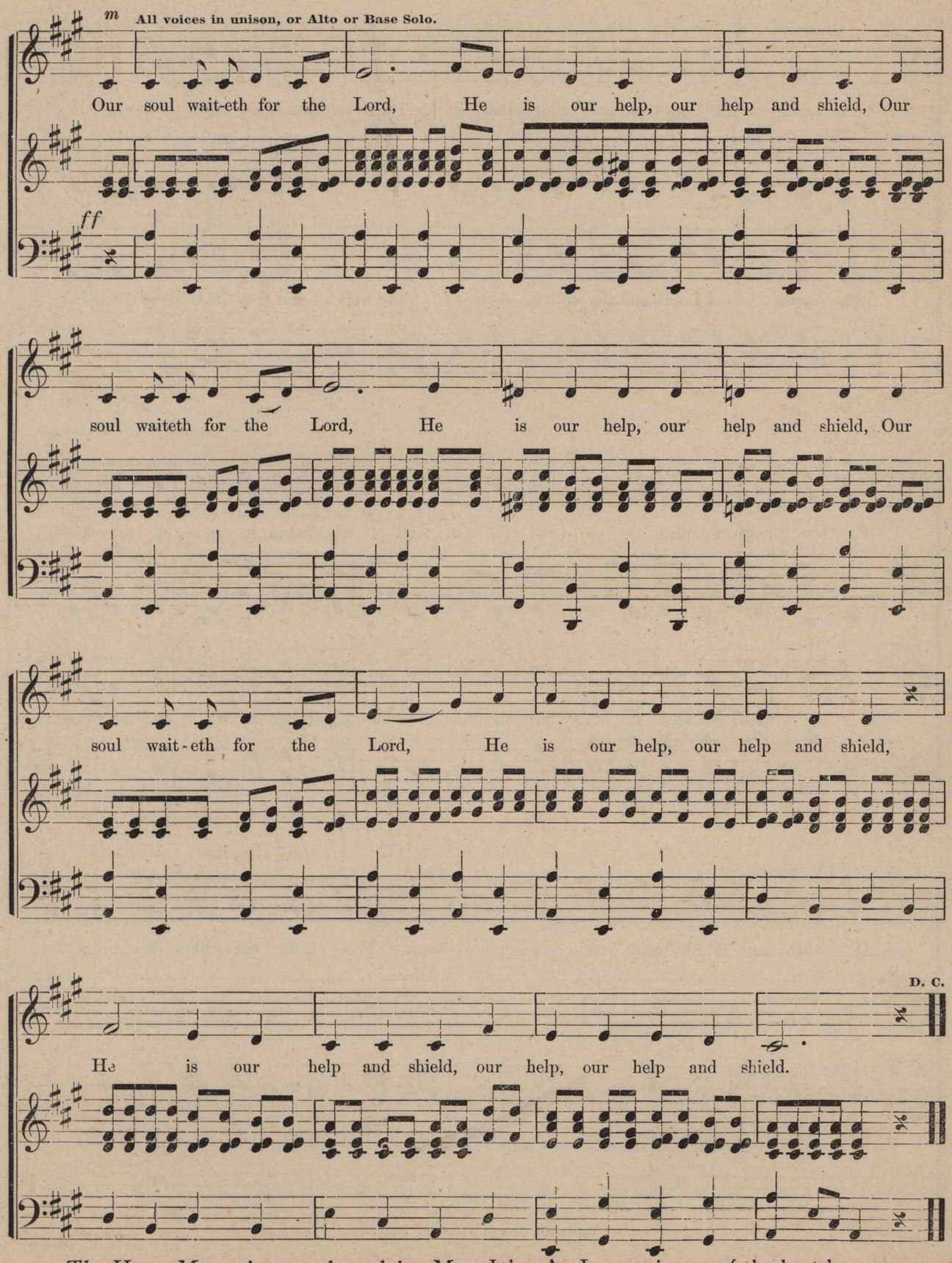
liv - er their souls from death, from death, And to keep them a - live in fam - ine.

f

liv - er their souls from death, from death, And to keep them a - live in fam - ine.

2,500 copies in one day, is the record of THE BUSY BEE, our new day-school song book. "The best book I ever saw for the purpose," write hundreds of teachers. 96 pages of first-class music. Send 20 cents for a sample copy.

12 BLESSED IS THE NATION. CONCLUDED.



The Home Magazine, conducted by Mrs. John A. Logan, is one of the best home papers published. We have made special arrangements for clubbing it with THE ECHO, and offer the two one year for only $1.12. See advertisement.

4 THE EARTH IS THE LORD'S.

J. F. KINSEY.

Allegretto.

The earth is the Lord's and the fullness there-of; The world, and they that dwell there-in;

The earth is the Lord's and the fullness there-of; The world, and they that dwell there-in;

For he hath founded it up-on the seas, And es-tab-lished it up-on the floods.

For he hath founded it up-on the seas, And es-tab-lished it up-on the floods.

DUET. Slower.

He that hath clean hands and a pure heart, Who hath not lift-ed up his

He that hath clean hands and a pure heart, Who hath not lift-ed up his

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THE EARTH IS THE LORD'S. CONTINUED. 5

Rit. - - - - -

soul un - to van - i - ty, Nor sworn de - ceit - ful - ly, de - ceit - ful - ly.

soul un - to van - i - ty, Nor sworn de - ceit - ful - ly, de - ceit - ful - ly.

CHORUS. Tempo.

He shall receive the blessing from the Lord, And righteousness from the God of his sal - va - tion,

He shall receive the blessing from the Lord, And righteousness from the God of his sal - va - tion,

He shall receive the blessing from the Lord, And righteousness from the God of our sal - va - tion.

He shall receive the blessing from the Lord, And righteousness from the God of our sal - va - tion.

All subscriptions received this month and next, will be dated from January 1st, 1892—14 numbers. Choirs shou'd take advantage of this offer to get up clubs, and thereby secure this (Thanksgiving) and the December (Christmas) numbers, absolutely free.

6 THE EARTH IS THE LORD'S. CONTINUED.

Slow.

This is the gen - er - a - tion of them that seek him, That seek thy face, O

This is the gen - er - a - tion of them that seek him, That seek thy face, O

Allegretto.

God of Ja - cob. Lift up your heads, oh, ye gates, And be ye lift - ed

God of Ja - cob. Lift up your heads, oh, ye gates, And be ye lift - ed

up, ye ev - er - last - ing doors, And the King of Glo - ry shall come in, The

up, ye ev - er - last - ing doors, And the King of Glo - ry shall come in, The

A sample copy of each of the three books comprising the Great Normal Course, and two Letter Diagrams, worth $4.25, sent post-paid to any address for $2.50. State whether American or foreign fingering is des.red. Every teacher should examine these great works.

THE EARTH IS THE LORD'S. CONTINUED. 7

King of Glo - ry shall come in, The King of Glo - ry shall come in.

King of Glo - ry shall come in, The King of Glo - ry shall come in.

Andantino. 1st time Tenor and Alto, 2d time full chorus.

Who is this King of Glo - ry, Who is this King of Glo - ry, The Lord, the

Who is this King of Glo - ry, Who is this King of Glo - ry, The Lord, the

Lord, Strong and might - y, The Lord, the Lord, Might - y in bat - tle.

Lord, Strong and might - y, The Lord, the Lord, Might - y in bat - tle.

The Great Normal Course, consisting of three books, viz: The Normal Piano Method, The Normal Organ Method, and the Normal Text Book, by J. M. Dungan, are winning golden opinions, and are being adopted by the best teachers and schools in the country.

8 THE EARTH IS THE LORD'S. CONCLUDED.

He is the King of Glo - ry, He is the King of Glo - ry,

He is the King of Glo - ry, He is the King of Glo - ry,

He is the King, the King of Glo - ry, He is the King, the

He is the King, the King of Glo - ry, He is the King, the

King of Glo - ry, The King of Glo - ry, the King of Glo - ry.

King of Glo - ry, The King of Glo - ry, the King of Glo - ry.

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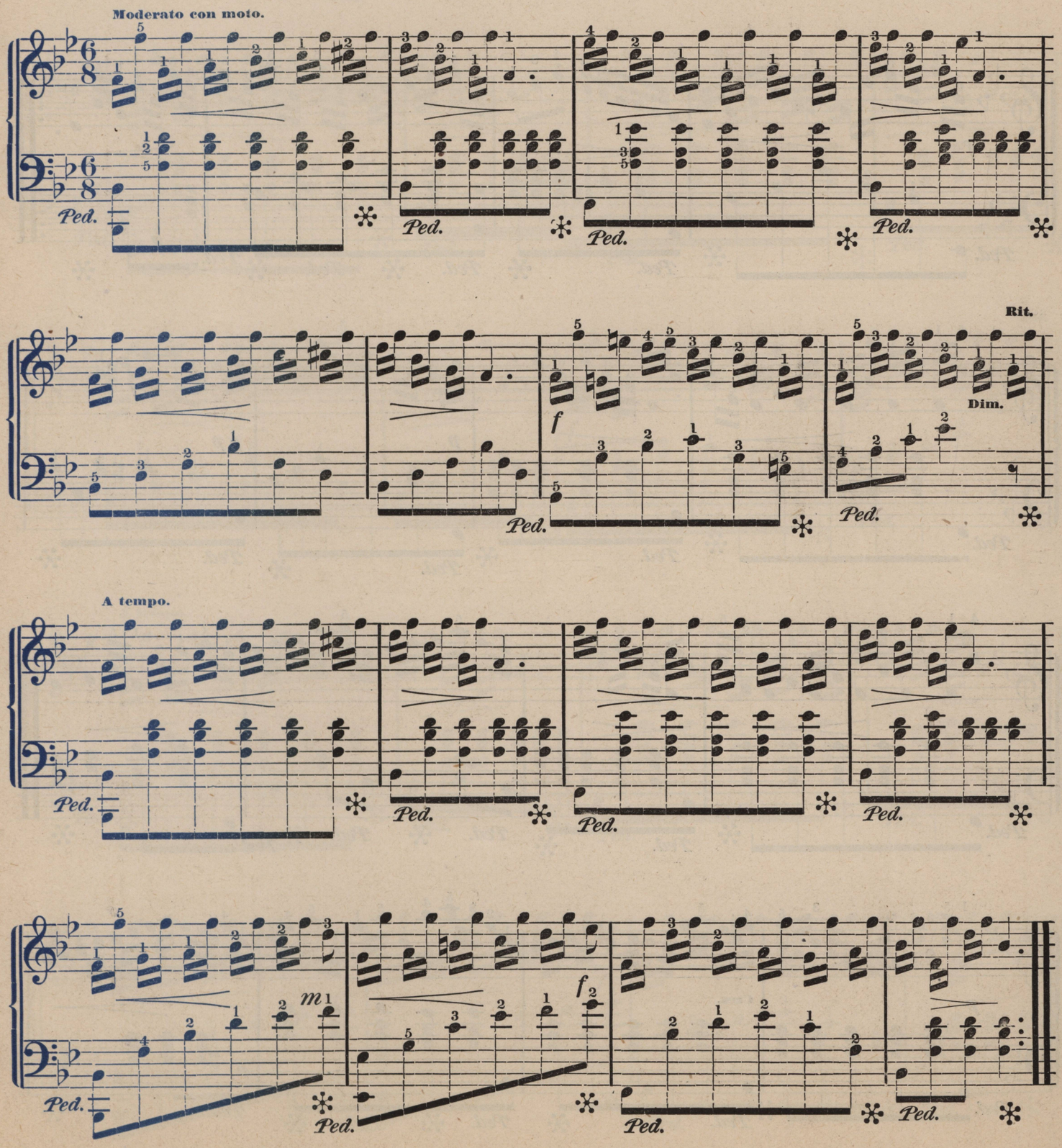
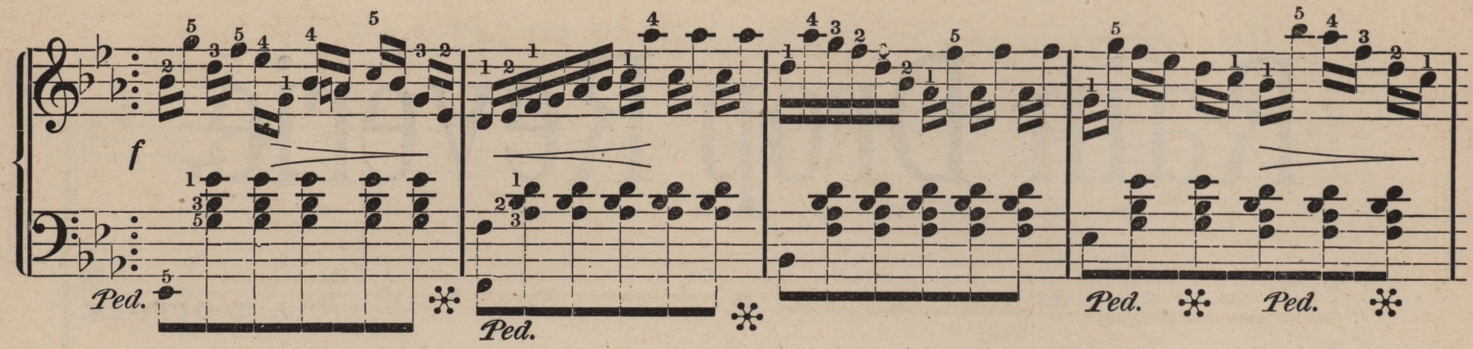
J. M. DUNGAN.

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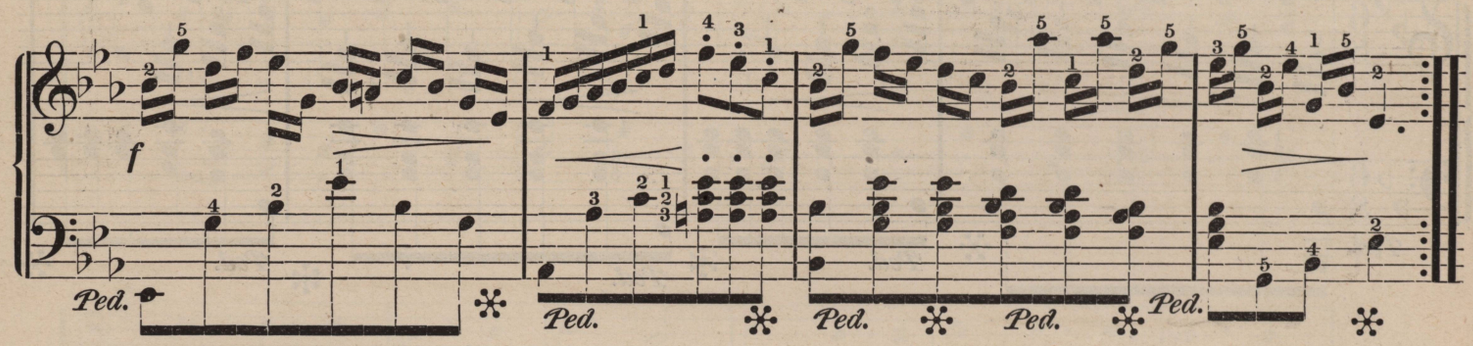
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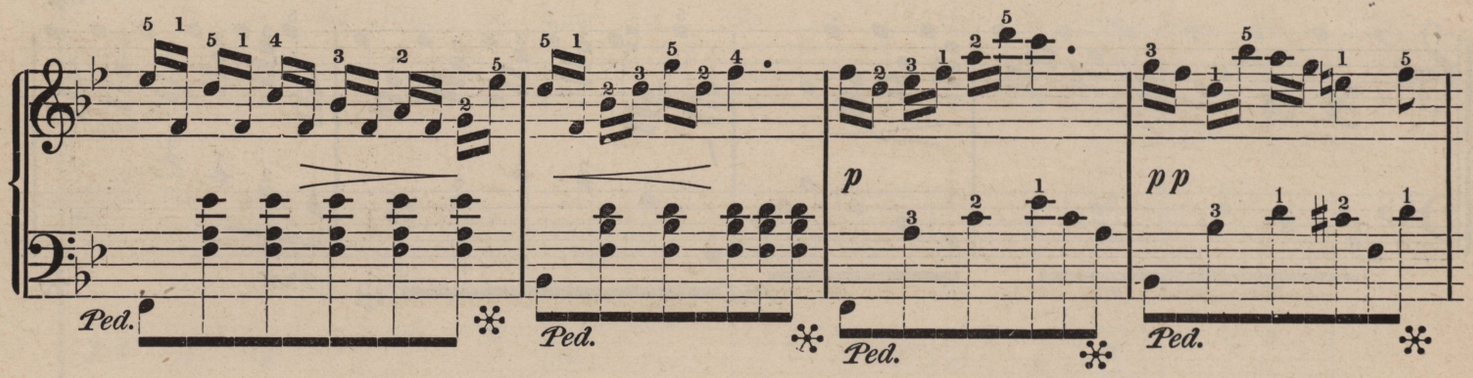
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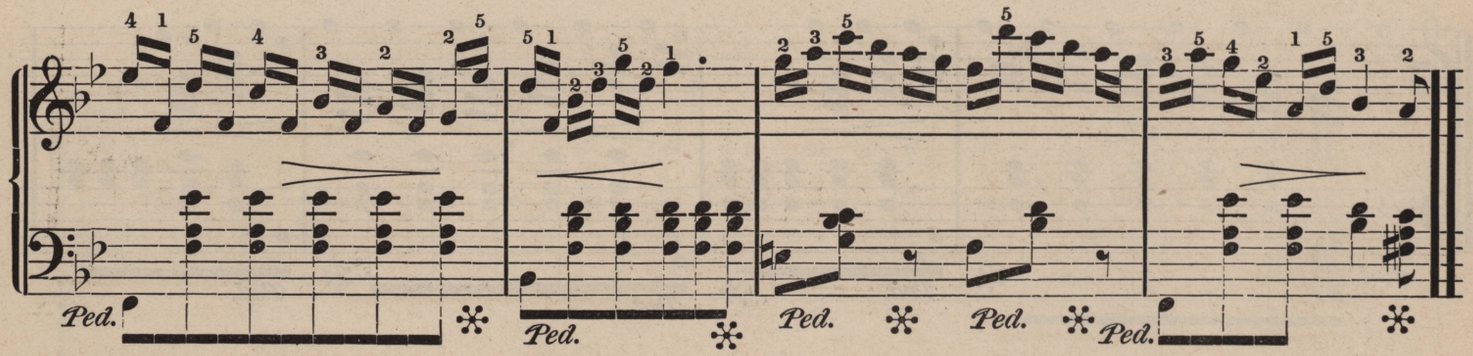
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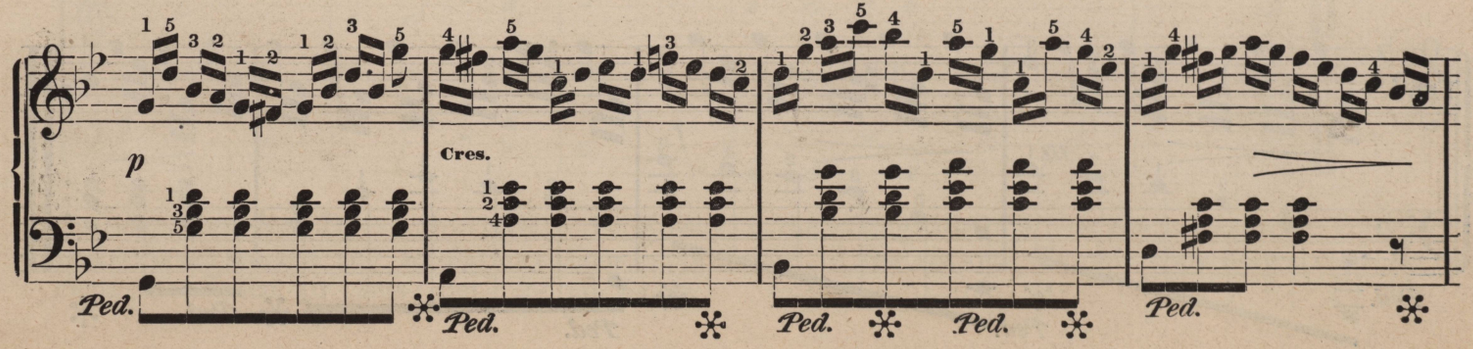
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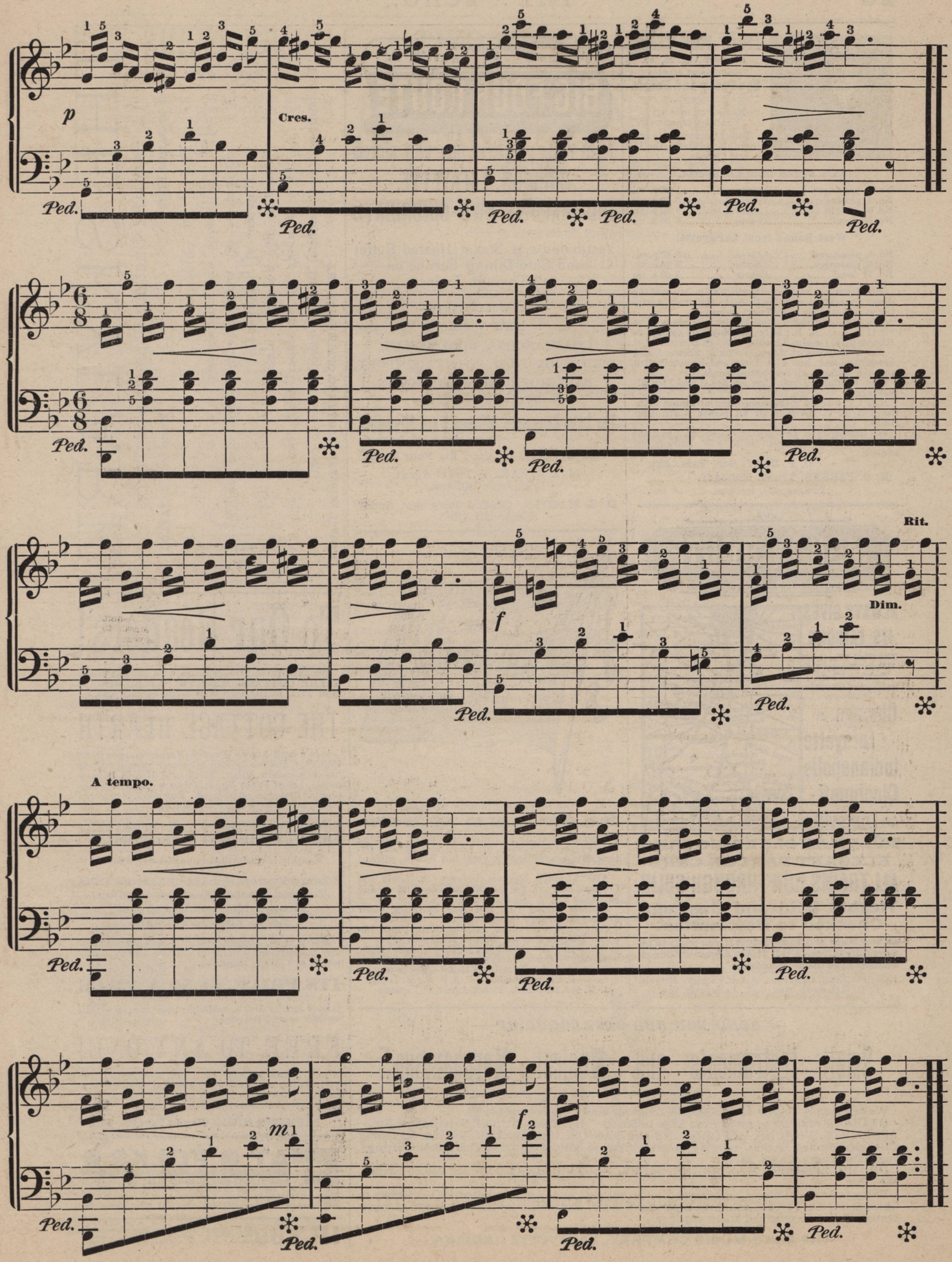
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LOCAL TIME TABLE.

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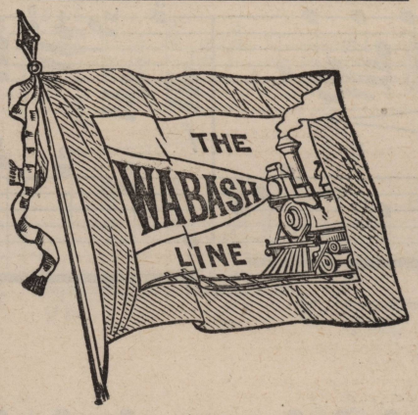

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